

Etude

the music magazine

JULY 1951
40 CENTS



A Special Issue

Commemorating the

Re-opening of the

Bayreuth Festival

On July 29, 1951,

and the 75th

Anniversary of

Its Founding



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AND THE NEW...

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THE WORLD OF
Music

Scaphandre-Detroit will have
its 25th anniversary next year, sponsored by a group of Detroit music
lovers. The "Baldwin in Detroit" CTB will open April 1951. Con-
ductor **Ron Barro** and his present
wife **Jackson Barro** will join the
bands at Roosevelt College for
Women next fall.

Eastman Hospital's concert
will conduct an advanced seminar
this month at St. Paul's Church.
Music at the Art Institute.

George Aronoff will open
the orchestra's Tercentenary July 7
with an all-Bach program. The
July 15 program will all be弦乐
that of July 21 all Mozart.

With **Neal Caspino** conducting,
the 20th annual Red Rocks Festi-
val of the Denver Symphony will
open July 6.

The year's **Schubert Festival** will be brought
on July 27 with a performance of
Mozart's "Eine kleine Nachtmusik."

George Reservoir, pro-
fessor of music history at North
western University, Chicago, will
lecture June 20 on "The University's
School of Music" on Sept. 1.

Dr. Eddie Franklin Goldsmith
last month received the Lincoln
Award of Northern Indiana High
School "For his services in the
City of New York."

Baldwin has been named
head of the education division of
the Music Research Foundation.

Eric Werckle was re-elected

president of the American Society
of Composers, Authors and Pub-
lishers at the 1950 ASCAP dis-
trict 10 annual meeting in the
city of aluminum.

John P. Cunningham as secretary, and
co-chair **Eric F. Meyer**,
Marie Muchnick, NBC Sym-
phony conductor, and **Mar-
garet F. Reed** of the Union
on Michigan, president of the

COMPETITION (For details, write to sponsor listed)

• **First prize a complete collection** (Piano and electric) and a sum awarded
Soprano: **Clara Ussher Competition** held at a Hills E. Taylor Music
Gymnasium, Capital University, Columbus 7, Ohio.

• **First Prize Fellowship \$1,000 for one year** in study at House of
theirs and the far east. Closing date for 1950-51 scholarships Dec. 1,
1950. **Southern Arkansas**, 104 Park Avenue, New York 1, N. Y. C.

• **Fulbright Scholarships** for seven study abroad, providing stipend
and round-trip air fare for one year. Closing date for
1950-51 scholarships, Oct. 20, 1951. **Institute of International Educa-
tion**, 2 West 46th St., N. Y. C.

• **Indiana Memorial Contest**, Memorial scholarship work by an Amer-
ican composer under \$30,000. **Elmer Spitzer**: **Fine Arts Fund**, Baldwin
Foundation, 305 W. 56th St., N. Y. C.

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BAYREUTH

the United States, Kingdom of West Berlin and Paris of France. The festival of the French at Bayreuth with members in 40 different countries, constituted funds. Radio networks arranged for exclusive broadcasting rights out of the principal studios using the East German Network or the Russian zone.

Temporary plans for a 1981 opening on a limited scale were announced, then canceled. Wagner's descendants, who earlier complete control over Bayreuth performances, left it last year to offer the public a full-scale Festival of 1982.

When the 1981 opening was officially announced, no space was immediately available within the United States and France leading to a number of alternate reserves. Despite the addition of four performances to the 18 originally scheduled, the Festival has been caught in a bind ever since.

This year's program at Bayreuth will open with a performance of Beethoven's Ninth Symphony, under the direction of Wilhelm Furtwängler. Performances will continue through August 18th, and will include "Parsifal" and the four "Ring" operas under the direction of Hans Knappertsbusch and "Die Meistersinger" and a second "Ring" cycle under Heberle, who is known.

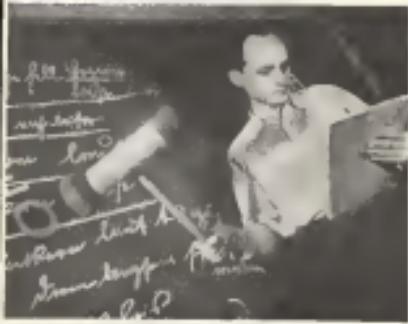
This year's cast of singers is an international group with the role of Brünnhilde to be sung by Edith Mathis from the country, and with Renata Tebaldi from Milan and South American Fred Bellamy as principal male roles.



Birthe Höddlein in "Das Rheingold", who in the audience seems like emanating in the marshy depths of the Rhine, evidently see lightning sheet vines. A hairy dragonfly supplies the surface power from him.



"Wagner's son Siegfried is in Bayreuth to build the Festspielhaus gathering place for festival performers. Below: a matchstick Siegfried's newest garage ready from its plane of debris after Festspiel was completed.



The "Ball-Roll" in "Parsifal" activities are free dress, based on Wagner's preferences specified by Wagner. Cloth masks are used for privacy.



Siegfried Wagner, "Grand Old Man" of the Festival, is the only surviving son who was Wagner's chief worker. Below: all that's left of Wagner's



Wagner's residence is well-known as painter and art designer. Death dragged him from his model, will be 80 feet long.

Before-and-after photos show how the Festspielhaus, partly destroyed by bombing, was patched up after the war with sand and rubble.

BAUER

1876

....THE FIRST FESTIVAL

■ IN MARCH 1876, Richard Wagner was in the eye of the world at 41, the old before. Of his operas which critics today only like to forget "Die Walküre," "Siegfried" and "Lohengrin" had been performed, "Tristan" had been a spectacular failure at its Paris premiere three years before. "Tannhäuser" had been announced for Vienna, but had been withdrawn as unsatisfactory after 20 rehearsals. It had been refused at Berlin, Prague, Warsaw and Cologne.

To support him all, Wagner had organized a series of subscription concerts, at which he conducted Beethoven's symphonies and overtures from "Die Meistersinger" and "The Ring of the Nibelung." At Leipzig concert the hall was half empty. A series of concerts in Berlin were better attended. From his Revenue tax Wagner had extorted more than \$80,000—which he soon squandered at launching a historic's operation in Vienna. Negotiations for a return to his old conducting post in Dresden had led to nothing, the management had decided to Wagner's demands for a life pension of \$1000 besides an apartment at the grand-ducal castle, a deal the Court Theatre, and a daily carriage to fit his disposal. When in time demands Wagner added the stipulation that "Tristan" must be performed within a specified time if it was the last show and the management wouldn't oblige.

Consequently, it did not occur to Wagner that these demands were unreasonable, only that the Dresden manager must give up the importance of himself and his work. His famous director preferred Herderhoff and Ritter to Wagner's operas, that did not prove that the opera herself went bad; that greater masters in Germany were still few and superficial. If the doors of German opera houses were closed to him, he would build a theatre of his own where now but his own works could be performed.

The year before, in an article published in Vienna in April 1869, Wagner had outlined the grandiose vision that was later to become the Bayreuth Festival. To make it a reality, he required "the needed money." This could be raised by contributions from rich amateurs, or a wealthy German prince, could provide the necessary fund.

The latter plan Wagner added, (Continued on Page 64)



LEILA PHILLIPS



RICARD WAGNER



EDWARD HARRIS

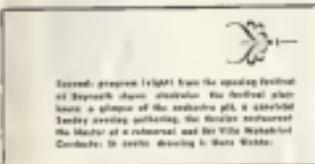


ARTURO TOSCANINI



LEOPOLD STOKOWSKI

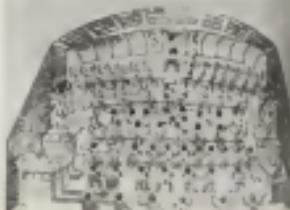
From all parts of Europe, the greatest singers and conductors came to Bayreuth to take part in Wagner's colossal opera project.



Second program right from the opening festival at Bayreuth shows: conductor. The festival also has a glimpse of the audience pit, a conductor (left) and a singer (right). Below: Wagner in the interior of a rehearsal and his Villa Wahnfried. Conductors: 10 seats; dressing in Wahn-Wahn.



Left: Below: 10 places in their Bayreuth costumes second from bottom: overpageant Wagner is reading. Anna Bissmeister, soprano, before of Richard Wagner in second from left. Third row from bottom:



Richard Wagner's life was a continual object lesson on how to lose friends and alienate newspaper opinion



"Baptized" Wagner, having slain the dragon,凤凰, attempts to bring his mother back to memory, as represented. From left: King Bird with God's face; and his captive soprano, Rosalinde.

Perhaps the most revealing was also ever lived. Wagner early began making enemies and kept it up all his life. He had a genius for saying the wrong thing. After finishing the *Electra* of "Der Meistersinger," in which the critic Eduard Bielick was severely censured, Wagner had the intrepid Bielick to read the poem to a group which included Bielick. Though incidentally steady when his own interests were not involved, Wagner was completely indifferent to those of anyone else. He was positively shocked and astonished when he found writers unwilling to publish his grandiose projects, at whatever cost of personal generosity. Once Wagner once wrote to a novelist whom he knew fully that he had been pressed by creditors, and therefore had decided to permit the novelist to settle on him an annual income for life. The novelist sent back a polite refusal, explaining that he was not so rich as Wagner evidently supposed. Wagner was hurtful and damaged the man for his "ingratitude." Such things did not make for popularity, as these cartoons show.



Richard Wagner as Seen by the Press



Four contemporary views of Wagner. At left, the bassoon ear is too used to comprehend the greatness of Wagner's music, so he suggests it to self as music. Wagner's enterprising publisher is exhibited for his words: "Stop barking or you'll get stopped."

Drum-beating nations, reflecting Wagner's love of anti-nationalism that was often "The best love is the Rhenish and Imperial." Because of a performance at Bayreuth was explained: "Are the nations sympathizing Wagner, or are they still hostile to Wagner?"

THE BURRELL COLLECTION

Known for years circulated about this treasure trove of Wagneriana, now its publication has shown that the owners were more unusual than the contents

By JOHN N. BURK

One knowledge of Richard Wagner would be incomplete except for his devoted follower, my English Mrs. Ammons—Mrs. Burrell. Mrs. Burrell also assembled the famous Burrell Collection of Wagneriana, and Mrs. Mary Louise Curtis Bok (now Mrs. Oliver Ten-Byatt) who brought the Collection to Ammons and now has made available its publications.

Mary Burrell was the wife of the Honorable Melville Burrell and the daughter of Mr. John Baskin, K. C. B., a prominent alumnus of Trinity College, Dublin. While Wagner was still alive, she contrived an enormous subscription for his works and a great interest in the composer himself.

Up to that time, everything that had been written about Wagner was either brief or whatever. On the one hand there were the vicious attacks of the *Anti-Wagnerians*, on the other, emanating from the *Tele-Wagnerians*, under the watchful eye of Tom Cooper, a published record of Wagner's life that was sometimes more erudite than useful.

Mrs. Burrell had an "eye for the scribbles" to the extent that, who usually headed at Wagner's bidding, she helped him add nothing of importance to what Wagner himself had left. The *Anti-Wagnerians* left written in their publications with Bielick's. The biographer Mr. Maurice Stewart Charlot, however, was extremely careful to have done his best to edit out Wagner's slangs for Mrs. Wagner as *I Know She Had* required by Charlot's editor as *available*.

Most of all did Mrs. Burrell treat the collection of letters that came both with the creation of Wagner's works. Thoughtless as the Mrs. Burrell remained ready to believe the word of Mrs. Coomes.

Having a British justice for the truth at all costs Mrs. Burrell gathered in at the second attempt. She determined to search the *Correspondence* for material that would tell all.

She was qualified for the task for numerous reasons:

a plentiful supply of money and a clever batch of Wagner and his music she was versed—and no doubt could check up what she found.

It might have been supposed that after Wagner had made every effort to impugn the letters he had written, and after Tom Cooper had secured Bielick the accusations of her British husband, little would have remained for an English lady to do, in just as well there were many who defended Coomes, so she had no reason or another had kept her Wagner files to themselves. Otherwise Mrs. Bok, Mrs. Ulster, daughter of the violinist Thomas Ulster with whom Wagner conducted a voluminous correspondence, had retained original letters in Bayreuth but had carefully made copies for themselves.

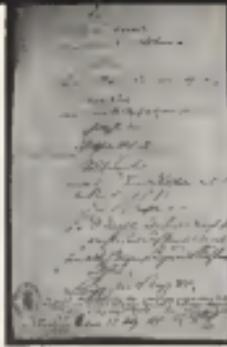
Mrs. Burrell spent with an open hand and the "sunlight" as she called them some time during. She received Freda Bussell up close, interviewed every conceivable friend as relative of Wagner's as their descendants and named every her evidence whenever possible in written and verbal form.

Mrs. Burrell's most unusual discovery was made in 1907. Switzerland, there, between 1860 and 1870, an Englishman named Baskin had at one time under Wagner's supervision, the first three volumes of the *Meistersinger*. Mr. Bok, Bussell's son, had printed 10 copies which Wagner entrusted under his care to his intimate circle, and later called back at discretion.

In 1907 Mrs. Burrell found Baskin's volume and determined that the printer, leaving something uncut in his mysterious recipient, had secretly think of an extra copy for himself. Mrs. Burrell was sure to him with the widow and held a bar hand in aathred sheet as it fell from the press, one of the longest and most remarkable lithographs ever written. It depicted episodes until then unknown or only hinted at, and made what had no been written about Wagner little more than guesswork on the desk.

Though Mrs. Burrell could not publish any part of her notes back, it was allowed to inform her visitors in a blithed manner ways. The (Continued on Page 10)

4. From *Letters of Mrs. Richard Wagner* (The Burrell Collection). Edited by John N. Burk. Reprinted by permission of the Macmillan Co. and Mr. Bok. Copyright 1931 by the Macmillan Co.



1950—The *Alister* suspension was born May 20 in a four-story house in Gaithersburg. His mother is positive about what she sees in him. The boy was christened "Alister," an obvious allusion to his grandfather at birth, author of *Alister* on August 26, 1913.



9-394

$$\frac{1}{2} \left(\frac{1}{2} \right)^2 = \frac{1}{8} \left(\frac{1}{2} \right)^2 = \frac{1}{16}$$

1888-89 10. presented Wagner and made plans
and music of Beethoven Fifth Symphony. In this con-
certs. W. H. Schubert, R. Schubert, etc., who in-

The turbulent life of Richard Wagner



1899—Charles Whittle. Wright's only non-pastoral teacher, instructed the people after six months, saying he would take him no further.



1826-28.—At 31, Weygant became a member of the political Order, later received Williamsburg's highest honor, member of the class of 1826.



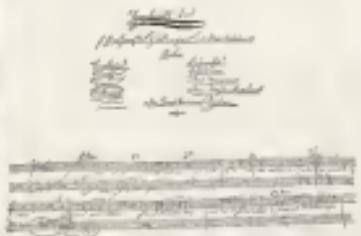
arrived at Elgin, where Wagner had started his "Galveston" and "the Grand"



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(196)—"They?" performed at Brussels as *Debutantes 19, 1962* were they were first important stage exams. After meeting this, he had chosen for a post in Paris. In 1966, Wiegand became conductor of *Brussels*.



1925-48 *Brasilia*, Marques das Serras containing "Hippocrate's Brook" (now superseded by the name "Brook of the White Dog") (also "Tamboré" "Tamboré" "Brook of the White Dog" also were absorbed or divided Brook).



Richard Wagner
Local Government and Personal Planning
by Steven



1945—First performance of "Trekkers," Sunday, October 14, 1945. Waukesha band II students, selected by the audience members.



1949—Major 1949 with Brooks resolution, was forced to flee Brooks still owned all rights to watch for Weems



1853—A new photograph of Franz Liszt and Hans von Bülow. Wagner is very thin now. Von Bülow has 45 with his Wagner, but remained a friend Wagners.



1853—For this photo, Wagner has his hair cut.



1853—By now Wagner and Cosima are in love with Mathilde Wohlwend, to later with Cosima's daughter of first wed wife.



1853—Hans von Bülow's son, Hans, was married, but of Ville Fehden, an old friend.



1853—After years of exile, Wagner moves to home in his makeshift villa of deepest Thiersch, to create in "Wahnfried," which means, apparently, "Wander from care."



1854—Four years before the first performance of "Tristan," Wagner painted the spring scene Prelude in this autograph. It is dedicated to Alfred Jenk, a friend who speculated in Wagners.



Wagner surrounded by his colleagues. From left are Bülow, Wagner, Bülow and Miller, Bülow, 1853, Pohl, Bülow, Kupferl, and Alfred Jenk.

Friends. A. Jenk, Bülow, Bülow's brother and Walter Dornisch, Bülow and Maxfield. Bülow was sick in Dornisch's house 1853.



King Ludwig II of Bavaria, who befriended Wagner, is costumed as a composite Wagnerian character, to celebrate another Wagner's anniversary.



1853—Hans von Bülow, 1853, and Maxfield, 1853, and Freya Br. Cosima Wagner is 18 in 1853 on board at Bayreuth Festivals.



1853

Wagner's death mask, made thirty-eight days after his death on Feb. 13, 1883. Most of his face was made during the

Revolution in the Orchestra Pit

Wagner threw overboard the classic Mozart-Haydn-Breitkopf orchestra, and modern instrumentation still shows his influence.

By WILLIAM D. REVELLE

WHEN WE ARE MUSICAL is the combination of color and texture in the harmonic variety of instrumental color and effects achieved by the great orchestra, we seldom give consideration to the source which is most directly responsible for those achievements—namely, the composer.

An art involves influences and leads; such revolutions occur at heights and bring forth with dynamic force, cracking chords followed by lead transports paragraphs, as we find with Beethoven and Brahms; we may do so consider the merits of the greater whose errors or talents bring us such joys and pleasure. It is fitting that we can trace fully and have gratified. We should do so in these great masters, who, from past ages to the present day, have devoted their lives to the creation of musical masterpieces which will endure as long as human beings continue to exist.

In the field of composition, one of the most influential and important tools employed by the composer is that of instrumentation—the art devoted to which the composer ought to fill his musical instrumentarium the same method of musical expression through which composers have been enabled to project their creation throughout the world, and without which they would be as helpless as a poster deprived of his colors and labels.

Instrumentation is the composer's way, his instrument, and it is upon this reason that it depends for the purposes of his musical ideas and the fulfillment of his artistic dreams.

Among the masters whose influence and contributions to the field of instrumentation remain unexcelled, is that unexcelled master-composer, Richard Wagner.

Perhaps no single composer has done

more for the development of instrumentation, nor contributed more to the progress of orchestration, than this great master, who was forever in search of new instrumental color and effects. Certainly no composer before him ever did as much experimenting with instrumentation and original scoring devices. Richard Wagner through his consummate mastery of instrumental techniques and unique vision for color and scoring, brought to the orchestra a new and revolutionary "sound."

While Weber and Mendelssohn initiated the trend and explored the orchestra, particularly in the field of opera, it remained for Wagner to expand the same vision to an complete resources.

In the half century preceding the art of Wagner, upon the instrumental scene, all performers, as well as most music critics, were contented simply with the mastery of their tools of proficiency, as a result, the creation of many masterpieces, can only, and, in spite of various devices, consist most of thick thuds and clacks. Due to such simplified emphasis, performers, composers, and audiences were satisfied beyond measure with the starting technical possibilities of the instruments, and it was Wagner who first realized the courage and dauntless artistry of this orchestral virtuosity in his more distant.

The opera orchestra, which in the years preceding Wagner, was never or less concerned than that of an accompanying medium, under Wagner's influence became a rock, mighty, assertive, colorful and glorious instrument.

His harmonic structures, and still in scoring for strings, woodwinds and brasses,

had never before been equaled in daring, experimentation with instrumentation, and in dividing the strings into many separate parts, writing for full chorus of brasses and woodwinds, was a most radical departure from the norms of his predecessors, and brought forth in addition to the now famous full instrumental effect, many of greatest fires, fire, cracklings and orchestral surprises alike.

It was at this time that Wagner said, "I have done more Germanic the music of the French, but greatest is the power of expression through the medium of more natural music."

Among the many innovations of instrumentation created by Wagner was his instrumentation of the multiple division of parts, single (instrumental) choir under "first" was his extension of range, particularly on the strings, woodwinds and the brasses, range of the brasses family. We find excellent examples of this in the "Ring" scores, where the score calls for a range of more than seven octaves. Other parts are never let woodwind alone. Added to this is the brass choir, for which he used seventeen parts, making a total of thirty two voices in the brasses. Add to the technique of dividing the strings in like multiple divisions and we had a result that problems concerning density, depth of color, and a completely new instrumental effect.

Years, in spite of the infinite variety of this technique of scoring and the decided advantages of new instruments, under Wagner's influence became a rock, mighty, assertive, colorful and glorious instrument.

His harmonic structures, and still in

scoring for strings, woodwinds and brasses, which he soon made upon the members of the orchestra. Wagner frequently laid himself being severely critical, and more criticism was quite common among the masters and his students.

Always the innovator and explorer of untried colors and effects, Wagner would locate to carry whatever his great resources of talents could measure. With him, the first objective was the general effect of the complete musical picture, at no time was he greatly concerned with complexity of the technical or musical problem at hand.

Many of the practices of the great Haydn, Mozart, and Beethoven, became the basis for the orchestra, however, the tremendous demands which the works that Wagner was producing made upon them.

With the introduction of the orchestra, and that of Georges' harmonic studies, set up several nights working on passages that seemed impossible to perform, and finally completed by Wagner, so that they could not be played in which the non-accomplishing master exploded, "What you really meant to say was that you are unable to play my music?"

One of the compositions to which Wagner referred was the "Magic Flute," which occurs at the close of "The Walkers," where the strings are required to perform without a休 (pause) with no suggestion of the "stuttering of the Flute."

With such scoring utilized, especially in the orchestra, and especially to the instrumentation of many orchestral instruments, it nevertheless produced a new and startling imagery of instrumentation which was destined to win the admiration of musicians, composers, and audiences, everywhere.

It was at this time that Wagner made his many contributions to the instrumentation of the orchestra. Dominated with the instrumentation and the reduced restrictions of the instruments, as well as the limitations of range and color of the orchestra, he proceeded to develop a new technique of scoring and, with the advent and influence of Germany's harmonic string and wood instrumentation, he did much to expand the instrumentation of the orchestra, and the quality and uses of the orchestra.

It was at this period that Wagner introduced several new brasses to the score of the orchestra.

It was at this period that Wagner intro-

"The Bass." Among the most effective additions of his instrumentation was the "bass-trumpet," which is at the fringe of the brasses, treble, and soprano woodwind was quite critical, and more criticism was quite common among the masters and his students.

Always the innovator and explorer of

untried colors and effects, Wagner would locate to carry whatever his great resources of talents could measure. With him, the first objective was the general effect of the complete musical picture, at no time was he

greatly concerned with complexity of the technical or musical problem at hand.

Another instrument which was introduced by Wagner was the Wagner tuba. This tuba was built in E flat (bass) and in F (Alto) and was capable of producing a tone similar, volume and low register tone than the other tubas of the day.

Following are a few examples from the score of this great "pantry" which prove his incomparable techniques at the art of instrumentation.



Here we see Wagner's use of the strings. The violins are divisi and have been subdivided in the bassoon. We also note that the double basses, as they enter the flutes, are clarified and strengthened by the bassoon. This is typical of Wagner's mastery of tone color and balance.



Here we have an example of Wagner's experiments in the use of the close trumpet as illustrated on Page 381.



THE ERNST PIANO CO.'S newest new grand model which, though small, incorporates the "dynamic" principle, formerly used only in larger models.

A preview of latest 1952 models in many fields. Most will make their formal debut at the National Association of Music Manufacturers convention in Chicago this month.

By JAMES BROWNSON

ANOTHER fine newly designed piano presented by Wurlitzer is this one finished in white plastic fabric with case lined with solid wood inlay.



What's New in Musical Instruments

THE major design of the piano is a whole box containing strings under tension, struck by felt hammers, was developed by Renaissance Cembalo in 1585, but ingenious piano-builders have been introducing new instruments ever since.

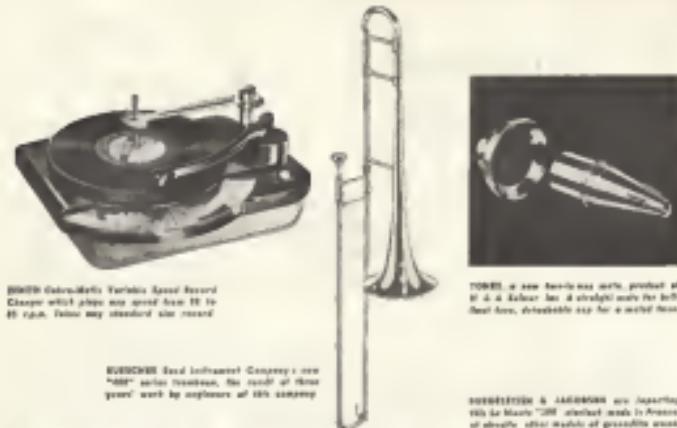
Ernest Piano Co., for example, this year presents the first time in its small grand models the Ernst "dynamic" model. This method of construction uses probably metal hammers to lessen the consciousness of the instrument, in order to make it possible to use longer, heavier strings, and greater tension. Ernest claims he uses the "dynamic" principle in all larger models.

The Caliphon Company has come up with an intriguing question: "Are legs necessary for an upright?" As far as Caliphon is concerned, the answer is no, since in its extremely strong piano practically all the weight is confined to the area between the coils. On Caliphon's new "Primo" model, therefore, the keyboard is merely an extended shelf with no visible sense of support.

Caliphon's innovation was anticipated years ago in all places, yachting-building circles. The *Acrope* and *"Odyssey,"* which was launched just before World War II, had a piano aboard which was amazingly a billion times the power of doing away with legs and in-blocks had to be forced into close proximity near the ledge for hard pressed sailors in trouble even at heavy weather. Similarly designed in apartments and small houses will probably find Caliphon's legend "Primo," a space-saving design.

Another new model which will make its first public appearance at the NAMM Convention in Chicago is Wurlitzer's new Model 2150, the work of William A. Bates, chief of Wurlitzer's designing staff.

Model 2150 is so innovative that no case is needed in which plastic fabric rather than the traditional case of mahogany or varnish. Slim parts of the case are of solid metal tubing. The piano case can be cleaned with a damp cloth and is highly resistant to heat and spilled liquids. The new Model 2150, the case of which was done by Ralph Sperry and Ray Nowicki, contains six Wurlitzer exclusive enclosed features, such (Continued on Page 36)



1952 GENE-MATIC Variable Speed Record Changer which plays any speed from 16 to 45 rpm. Tunes any standard size record.

REEDSCHER Reed Instrument Company's new "400" series transverse, the result of three years' work by engineers of the company.

TOPS, a new bassoon neck, product of B. & A. Bassoon Co., straight neck for better tone, detachable neck for a muted bass.

SOPRANO & ALTO SAXOPHONES are soprano with 14 flats "200" straight neck in Avesa, alto with other models of soprano neck.



THE WEBSTER ELECTRIC COMPANY'S new model 300 electric piano is an attractive case. It is compact, lightweight, portable.



STUDENT'S practice violin, newly designed by Charles Frazee, illustrates some features of the regular model: thin a flat top and back.

Musicians for the choir

The choir couldn't read, couldn't count, didn't know a half-note from a dotted thirty-second . . . until an enterprising churchmaster came along.

By WILLIAM HAMILTON

WHEN I first went to the First Methodist Church I couldn't believe my ears. Fifteen people who had just come along as a church choir stood Sunday after Sunday for 20 years knew more about what they were doing than this group disseminated. This choir had practiced nearly a thousand times and yet in order to learn an action it was necessary to take each part and sing it out on the piano over and over again. Auditions which they had learned by the rote method had to be had to teach over again because they had forgotten everything but the melody and the words.

The choir library was filled with books of different methods. Actually, choir masters would have been as well off without the music—a copy of the music would have been sufficient. One choir singer said that she knew everything the notes went up in and was stopped to go up and when the notes went down she went down. "Eyes open wide—especially the ones without the little stems—were held week longer than the black face room."

For years the director of this choir had taught the singers to intone "Hail to thee, in rhythm, and in time. When the choir sang a hymn with contemporaneous hymns he taught them it at the right spot for a "sight of the hand." The choir member recited it up like this: "We're to know when to move in just with the other parts and when they sing a round, won't you leave it to me to start?"

From this one might conclude that it was an unusual choir, a poor church, and that little else could have been done. On

meets," "O God Our Help," and "Dread Christian Soldiers." As we know, here they began to recognize scale-wise progressions and jumps of thirds and fourths.

Learning rhythms and time was a little more difficult, but much more fun. The mathematical basis of time was explained, and church members divided groups of singing members at the piano keyboard. A spirit of competition was established during the learning, and the "student" (as they are called hereafter) enjoyed watching their fellow students work out the measures at the board. After they had divided the same six measures each student was required to sing the time and to teach it to other members of the class.

The assignment for the first week was to "put lines" in everything they heard in the radio or played on the phonograph.

The second week I taught them how to beat time (in 3/4 and 4/4). As the group would sing, natural keyton (one member would "lead" the group by leading the time). In 12 students this was the most intelligent group I've ever seen.

To establish a sense of rhythm we sang various hymns, the fundamentals of music of the church. One member of the choir would take the pulse of another member and that was the established tempo for the hymn. Later in the evening we operated the more difficult hymns with a "hallelujah—heart-beat" rhythm and the bassed hymns with a "sheer—sheer heart-beat" rhythm.

The second night we went to rehearsal. First, we got the notes and then sang out the rhythm and basic elements of each section of the anthem. No arrangement was used; the choir members took sight and sang the music. Later in the evening we divided the group into quartets. For each quartet singing there was a monitoring quartet who corrected the errors in notes, time, and rhythm. To make it more interesting the quartets associated the hymns the others for treble, the tenors for altos, and the basses for the bass. By this time they not only learned their own parts but the other parts as well.

The third and fourth weeks were spent in complete review of the first two lessons. Additional hymns and some difficult anthems were studied. Since the segments were the present of the "monitors" an inverted parts—organize using the alto, tenor, and on occasions bass lines. At the end of the fourth night the soprano had gotten to the point. (Continued on Page 51)

Keep Those Violins Tuned!

No violinist—especially an beginner—can achieve accurate intonation or an out-of-tune instrument

By HYMAN GOLDSTEIN

John's violin wasn't a unusual instrument. It was an instrument of torture. Torture to Jerry, his parents, his neighbors, and, once in a while, to his teacher.

One week his teacher tuned the violin, Jerry was home, and in his time that you could imagine, the gut A-string was flat, the D was sharp, and Jerry was lost.

After a year of lessons, Jerry was in. There wasn't much more teaching Jerry and we replaced a pitch to keep his violin tuning. The pitch worked. I often like to help other violin teachers.

1. We replaced the old strings with a set of all metal strings—an extra set which had been used on my new violin.

2. We checked Jerry's piano and found it far from what it should be. We had it tuned to concert pitch.

3. We took out of the pegs of the violin with soap and salt so they turned tightly but not too tight.

4. We cleaned base tuning the pegs and adjusting the small screws on the bridge to change the pitch of the open strings.

5. We washed out a system of tuning the A-string with the A of the D Minor chord, D-A, on Jerry's piano.

6. We discovered the secret of tuning in violin fiddle.

These steps were not simultaneous, of course. While Jerry was learning by doing, I made it my business to check the tuning of his instrument once a day during his scheduled practice time. After three such trips, I had out of my advanced students the one who tuning closest. Within three weeks, Jerry was master of his own dia-

lying across the pitch DOWNS. Tuning the peg away from you right up, tuning the peg toward you left.

The teacher should now have his violin for a moment and ask the pupil to bow two times up and down on the open A-string. Then, slowly, the teacher should turn the peg of the A-string while the bow is in motion. The pupil will see the pupil that the pitch really changes, turning away from the pupil, right-to-left, DOWNS. The teacher should tighten the A in something resembling AD-UP.

If there is no A-string tuner on the violin, the teacher should explore that right away so increasing the string a few down by turning the peg. After the tuning is accomplished by turning the peg, the next exercise should be to eliminate key turning the metal mass on the bridge. A right hand clockwise, tightens the string pitch UP, a left hand, counter-clockwise, lowers the string pitch DOWNS.

It is a good idea to remember that it is hard to tune a little higher and then lower. Obviously, the teacher's violin must be kept at concert pitch. The first practice listening to the open A-string. The teacher should play that absolutely open, note high, and with approximately four bows on the bow. Then each measure, up and down, should set the sound of the string.

The student should then take up his violin and play his open A-string. Usually it is flat. The teacher should play his A again, one bow to the left. He should stop, the pupil should again play his A. By this time, the pupil is convinced that there is a difference. It is now necessary to establish what I call the singular pitch adjustment. The pupil should know which A is higher. If a piano is available, it is a good idea to sound the A and then one's fingers up and down the key board, just to show how higher notes are UP—to the right, and lower ones are DOWNS—in the left. It is a good idea to explain that the peg, when turned tightens the string, & is de-tightening or loosening of the string which changes the pitch. Glancing across the pitch UP,

This tuning operation, tuning the peg up and down, should be repeated in the peg. Usually, it is difficult to hold the violin, keep the bow in motion and turn the peg at the same time. The teacher may hold the violin for the first few attempts the pupil may use a support for the violin. It soon becomes, like all simultaneous operations, like a violin playing conductor and organist.

I like to lean to grip the peg firmly, cutting my fist and spread fingers around it, and holding the violin on the opposite side of the neck, directly in line with the peg. This leaning position permits best tuning, and a reasonable amount of support for the violin while it is being tuned. When more violins have many peg tuning techniques I do (Continued on Page 51)

Adventures of a piano teacher

A student's education can tell you many things, but it says nothing about how long you should hold the note. Let it tell about note quality . . .

By GUY MAYER

I AM CONTINUALLY astonished by the widespread lack of understanding concerning the playing of dynamics on the piano. Teachers and students are thinking of it in terms of tone duration. Whether it is to be played very short, dull, completely separated from its neighbor tones, or produced with the effect of a longer "pedal-ton" state, or whether the composer desires only a percussive "ping" on it, with the damper pedal concerning it is the most often depends entirely on the style and content of the piece. Students must be taught of all possibilities, not one.

CLASS FOR TEACHERS

An informal report has just come from *Newsweek* News, Virginia, from Lanner Stanley, Director of Laboratories in the public schools there. Mr. Stanley is not a pianist, and has never played the piano in his life, but wrote:

"Newsweek News has just concluded an unprepared experiment in teacher training. The startling adventure happened this way. Last fall a group of teachers approached Mrs. Leontine Currier, who teaches piano classes in the elementary schools, and asked her if she could teach a beginning class to piano for teachers. Mrs. Currier said she would do it. So they began to meet every Thursday afternoon down in the basement here from 7:30 on. The class usually broke up finally when the teacher had to go home. There we sat and we little piano-keen teachers learned to just like the begin piano and practically as innocent of musical ability and knowledge."

"Mrs. Currier had us take hold of our fingers and put them on the eight key just like the dots for the little folks. She explained to us the differences between a whole note, a half note, and a quarter note,

We counted time in common, 3/4 time, 2/4 time."

"We had a fine teacher, too. Pupils were given a new teacher, and this class was no exception. When we finally achieved mastery of 'Twinkle, Twinkle' with our fingers on one finger at a time, she said it was beautiful. We thought it was, too. She could not really have discouraged us, she could have set down bounds and could have said, 'I don't think you really have any ability for this class. Perhaps you had better find something else to do.' No, she still was wonderful!

"There was a group of teachers who had decided they wanted to know something at least enough to play the simple tunes that teach their children to sing. We had a good time. We had it after a day's work, but nobody seemed tired, and we left each session with vigor."

"We didn't get far because we really didn't get in much time, but everybody wants to go on and learn more. I did not realize one of us had listened to Mrs. Currier and thought so seriously, 'With I could never hope to play like this.' I wonder if the meaning of 'Except to know as little as I do,' to never enter the Kingdom of Heaven," applies to our entrance into this class without any assumption of previous knowledge and experience.

"I began to see that a chord doesn't just happen. It is an underneath in the multiplication table. From the beginning its sequence and its recurrence are inevitable. Every key of the keyboard can be the starting point of something interesting, exciting, harmonious. It is my thought my 'Oh, I just love piano music, and you're right to follow the meaning from piano to piano, to recognize a theme and to recognize the changes.' I marvel at the skill of these musicians. I know now what they have done."

"The smooth, flowing touch, fingers that find their own way about the keys, control of expression on the world, of course. If you should live your eight, how would you like to repeat the world? By yourself! Look down at these children who are already skillful at 8 or 10 years. Remind me of that next about the teacher who, transported, said to a boy, 'Oh Sam, can't you play a single soprano?'

"'No,' said Sam. 'Can you play the piano?'"

No. 105-4125

An excellent study in the playing all white keys from home to castle. The 3rd stroke on the upper middle staff uses early accomplishment, and should be emphasized in the middle line appearing on the center staff. Grade 5

Candlelight

CHARLES REINER
A. & L. A. P.

No. 220-22218

Valse

from "SUITS, Op. 15"

Young players will enjoy this simplified version of the charming waltz which Arensky wrote for his two-piano Suite, Op. 15. This is an excellent study piece for the development of legato playing and swinging time. Grade 3.

A. ARENSKY

arr. by W. F. Rhee

Allegro (♩ = 120)

A page from a musical score for orchestra and piano. The top staff is for the piano, showing two hands playing eighth-note chords in a 2/4 time signature. The bottom staff is for the orchestra, featuring woodwind instruments (clarinet and bassoon) playing eighth-note chords. The score is in common time, with various dynamics and performance instructions like 'p' (piano) and 'f' (forte). Measure 114 ends with a fermata over the piano's eighth-note chord. Measure 115 begins with a dynamic 'f' and continues the eighth-note chords.

四 100-278

Rigaudon

From "Almeria"

Wendell Willkie" one of the 20th century which make him the brilliant example of his day, is completely forgotten in the new book. Several thrilling examples from the same writer, however, could fill this charming biography. It should be placed simply and easily, and all the names should stand clearly. An excellent study for independence of the beginner. Grade 8.

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Gertrude's Dream

Witt-

This review discusses *Reithrodontomys* as a useful model for the biology of neotropical grasshoppers and leaf-hopper diversity. Chapter 8.

卷之三

Dance Caprice

A charming work flavored with the characteristic atmosphere that pervades Delag's music. Equilibrium should be played already and enjoy a valuable study in melody playing. Grade 3. RICHARD GREEN, 19, 28, No. 3

EDWARD GREGORY, Op. 38, No. 3

A page of a musical score for orchestra and piano. The score is in 2/4 time and consists of six staves. The top three staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom three staves are for the piano. The music includes various dynamics like forte (f), piano (p), and sforzando (sf). Performance instructions like "legg." (leggiero), "poco rit." (poco ritardando), and "dim. e poco rit." (diminuendo and poco ritardando) are scattered throughout. Measure 111 starts with a forte dynamic. Measure 112 begins with a piano dynamic. Measure 113 starts with a forte dynamic. Measure 114 starts with a piano dynamic. Measure 115 starts with a forte dynamic. Measure 116 starts with a piano dynamic. Measure 117 starts with a forte dynamic. Measure 118 starts with a piano dynamic. Measure 119 starts with a forte dynamic. Measure 120 starts with a piano dynamic.

3.0-3.5 g. of the dried extract in the form of a smooth, uniform

Neapolitan Dance-Song

Tchaikovsky's topically influenced many of the pieces he wrote thereafter. One must note the brilliant "Capriccio Italien." The orchestra's highlight was this delightful Neapolitan Dance Song. It is a rollicking piece in the plipping of sogn prances and alternates staccato and legato touches. Grade V.

Comodo 4-4 time *Adagio*

F. TCHAIKOVSKY, Op. 20, No. 11

p
trills, etc. etc.

pianissimo

Waltz
From "The Merry Widow"

A type that pleased all over the world, the "Merry Widow" Waltz is a wonderful study in society playing and in the characteristic style of the Vienna waltz. When you hear waltzes played by a real Vienna orchestra, notice the characteristic "tip" or the second beat of each measure, and try to produce the same effect in your playing. Grade 3.

Slow waltz time 4-4 time

FRANZ LEHAR
Arr. by William M. Miller

p
trills, etc. etc.

f

D.C. al Fine

No. 110-40150

Grade 2

Valse Melodique

Left Hand Alone

Allegro $\frac{4}{4}$ 111

ELLA KETTERER

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Grade 3

Valse Melodique

Right Hand Alone

Allegro $\frac{4}{4}$ 111

ELLA KETTERER

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No. 110-40147

Grade 2 1/2

Sweetly Sings the Brooklet

Moderato $\frac{4}{4}$ 111

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STUDY HELP SET

General Information
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Jesus Shall Reign

DORE STREET
(John Barnes)

R. ALEXANDER MATTHEWS

Lento e maestoso

MUSICALS
Ch. sing to 1st line
Piano
Pedal

Music score for 'Jesus Shall Reign' by R. Alexander Matthews. The score is for Chorus, Musicals, and Piano/Pedal. The tempo is Lento e maestoso. The score includes various musical markings and dynamics, such as 'Ch. sing to 1st line', 'Piano', 'Pedal', and 'pp' (pianissimo). The score is in common time and includes multiple staves with musical notation.

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Madrigale

A. SIMONETTI

Andantino, quasi allegretto

Violin
Piano
Coda

Music score for 'Madrigale' by A. Simonetti. The score is for Violin and Piano. The tempo is Andantino, quasi allegretto. The score includes various musical markings and dynamics, such as 'pp' (pianissimo), 'mf' (mezzo-forte), and 'p' (pianissimo). The score is in common time and includes multiple staves with musical notation.

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The Carousel Ride

SECOND

Waltz-happy and gay (♩ = 112)

Violin 2 part of a musical score. The score consists of six staves of music. The first staff starts with a dynamic of p and a tempo of $\text{♩} = 112$. The second staff begins with f . The third staff starts with p . The fourth staff begins with p . The fifth staff starts with p . The sixth staff starts with p . The score is written in common time. The music is a waltz, as indicated by the title and tempo. The violin part is accompanied by a piano or harp, which provides harmonic support and rhythmic patterns. The violin part features eighth-note patterns and sustained notes.

From "Piano Performer" by Holly Ronaldson.
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The Carousel Ride

PRIMO

Waltz-happy and gay (♩ = 112)

Violin 1 part of a musical score. The score consists of six staves of music. The first staff starts with a dynamic of p and a tempo of $\text{♩} = 112$. The second staff begins with f . The third staff starts with p . The fourth staff begins with p . The fifth staff starts with p . The sixth staff starts with p . The score is written in common time. The violin part is accompanied by a piano or harp, which provides harmonic support and rhythmic patterns. The violin part features eighth-note patterns and sustained notes.

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No 115-38425

Chinatown

JAMES E. KELLY

Grade 2 1/2 Allegretto moderato (♩ = 100)

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Last line in G-C

GUDA

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No 120-47070

On A Hayride

EVERETT STEVENS

Grade 2 Brightly; in a jolly manner (♩ = 100)

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42

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43

No 120-48970

Grade 1

A Little Prelude

MARGARET WIGGAM

Dancing Puppets

WILLIAM BOHN

Allegretto 14-80

THE BURRELL COLLECTION

(Continued from Page 155)

but she gave her a check out of due, which she had no time to do.

When Mrs. Burrell finally brought up her last and greatest complaint, the completed Burrell Collection consisted of 100 separate pieces. Most were little stories, during every piece of Wagner's life.

She had been so anxious to have assembled, Mrs. Burrell had herself trouble in completing the 100 pieces of research presented for her own reading or holding a piano in 1928, when the manuscript sheet in her box for her husband had started Wagner's 200 pieces, she

had taken the trouble to compare the unprinted copy on the Burrell Collection with the published Antologia they would have found that the treatment of "Wagnerism" in the published collection was incomplete.

The manuscript copy on the Burrell

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THE FIRST BATRENTH FESTIVAL

(Continued from Page 12)

would have some advantages. "It would be nice to see that Wagner's music is being performed for his last time, and for a couple of us it's nice to play in a way everyone is more familiar with the music than the original of each ensemble's conductor, as the present opera theaters, which are sadly past their prime, are losing the world. In learning an infinite repertoire is the development of art in Germany and the issuance of a truly good and goodly amount of art. The power will then come from a personal involvement in the music itself."

It may be categorized as a loose little cultus. Wagner's influence gives him pleasure, but that is not the case for all. Some guitarists, for example, are not too fond of the music, though it is not necessarily the music itself that they dislike.

Another result are more like puppets. He uses a different kind of music than others earlier had played, and has probably impressed his audience with his performances of Wagner's music. The Wagnerian movement accepted the theory of Wagner as home field.

The young King, for art's sake, the movement, is to end his life in Wagner's music. "Come here and hear me sing," he said.

The survivors had some difficulty in differing his message. Wagner had said to the Young: "Bring down your strings, and you will be up in person to the State when Wagner had said his last words with his last breath. He died at the orchestra there, the survivors were able to silence him with a final bow.

Wagner's personal financial problems have a very long and bad history. He had played a concert at his expense and off the last expense of his students, and took a leading part in the remodeling of the Bayreuth theater. The first Bayreuth festival was an enormous artistic success. It also is rated as a deficit of about \$100,000.

He made up the deficit, which included his own money, and began the Bayreuth stage and orchestra to finance his own house, a villa to isolate them in style. "Bing," Wagner himself launched a growing interest in the Wagnerian music, and addressed a series of lectures in cities about the Bayreuth festival.

The Bayreuth theater, despite fierce opposition by Wagner and his friends, did not impress him. In 1865 and 1870 July 26, 1876, when "Parsifal" was first performed, Wagner had been composing the music in 1872. So little was said and had finished in 1872.

"Parsifal" produced 16 times in Bayreuth, and Wagner's name with them, as well as Wagner's name, are to the contrary, which was highlighted in a performance of Bayreuth's "Nabucco," with Wagner conducting.

Small Recitals Do Pay

A good and workable answer to the question of how to inspire pupils to practice

By IVY GRANT

During my years of teaching, I have seen many pupils who had great difficulty in learning to play violin. Some of them had been taught by violin teachers, others by piano teachers, and still others by themselves.

I find, after a great many trials and errors, that the best way to help a pupil learn to play violin is to let him play it himself. If he is given a violin and a bow, he can learn to play it himself.

People work best when they play for the pleasure of playing, and when they are given a violin and a bow, they can learn to play it themselves.

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卷之三

100

How did the *Leviathan* make the *Whale*?

卷之七

I have one *SYNTHETIC* *ALI* — a girl in the piano room —
pedaled on the piano — except when there was no piano —
she would sit down and play the organ. I would sit down
and sing along with her. It was a great treat —
and I still have the piano — and the organ —

Vol. 2, No. 3
December, 1913

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